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RAY LEWIS

Editor and Publisher

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"Easy to Digest"

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## SIR GUY STANDING



**T**HE saddest duty which we have, as recorders of news, is the publication of Death Notices. Especially is this a painful duty, when those players whom we have met, whom we

have known for many years, whose records are splendid, and who dignify our profession, pass on to the Great Beyond.

Sir Guy Standing, went into his garage to get his car. An attendant asked Sir Guy, by way of friendly greeting, how he was feeling! Sir Guy is reported as having said, "Never felt better in my life," then dropped dead!

Sir Guy Standing, that genial, dignified, Englishman, who so recently visited Toronto and other cities in Canada, on the occasion of the Silver Jubilee Celebration of Adolph Zukor!

At the present time, in many parts of the world, Sir Guy is delighting audiences with his characterization in "Lloyd's of London," a living, vital, characterization of the "Angerstein," who built up the House of Lloyd's.

At a little informal party, at the Royal York, we of the press talked to Sir Guy, mostly of England, for at that time in particular England was creating world-talk!

The passing away of this gentleman of the stage and screen will be a considerable loss to the Screen, the latter which has learned to expect certain English types from Sir Guy Standing!

America will be obliged to look again for that perfect Englishman, familiarized through so many outstanding characterizations in American-made films.

Sir Guy comes of theatrical stock, he was the eldest son of Herbert Standing, who was a member of a leading English theatrical family. The histrionic strain was in the blood, for three other brothers, Wyndham, Darrell and

At the age of fifteen, Sir Guy commenced his theatrical career, joining a stock company at Newcastle. In 1914, he signed a contract with Paramount, for a screen production of "The Silver King". In 1914, War was declared. Sir Guy served in France, and in 1919, in recognition for his services, as a member of the British War Mission to the United States, he was created Knight Commander of the British Empire!

His screen work in, "Bengal Lancers," added greatly to his screen fame. Other outstanding pictures in which Sir Guy appeared prominently were, Universal's, "Imitation of Life"; Paramount's, "Car 99"; "Death Takes A Holiday"; "Annapolis Farewell"; "Big Broadcast of 1936"; "I Give My Life"; and his latest, "Bulldog Drummond Escapes".

About a week ago, your Editor, standing before the Abraham Lincoln Memorial, Washington, and gazing on that illuminated white marble form of the Emancipator, and former President of the United States, looking out upon the world as one could imagine Zeus looked out upon the earth from Olympian Heights, the words of Paul, in his Epistle to the Corinthians, came to me, "So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?"

"Bulldog Drummond Escapes," how significant is this title! For, as John Mills said, "Life's work well done, Life's race well run. Life's work well done, Then comes rest".

Sir Guy Standing passed away in his 63rd year!





RAY



RAY LEWIS

PRESENTS

**R**EADING of Dave Rubinoff's \$500,000 breach of promise suit, I am reminded of that Rubinoff whom Eddie Cantor made famous on the air. Rubinoff, who knew his violin, and who could evoke emotional rapture as he drew his magic bow across the strings.

*I am reminded of a scene I witnessed in a New York Roof Garden of a well-known hotel. It was Artists' Night, and Rubinoff was there with a party of friends, among which was Peggy Garcia.*

Peggy was letting the world in that room know that she had an emotional reaction to Rubinoff personally, and when he fiddled on that fiddle, she looked as if she was going to swoon away.

*It might have been love, who knows, give the little girl the benefit of the doubt. Rubinoff rolled his eyes toward heaven, took all that Peggy gave him publicly, in fact, both of them were apparently unaware that anyone else was there but Rubinoff's violin, Rubinoff and Peggy.*

"Jay L." was with me; "Jay L." was young, but not too young to be unappreciative of the love-scene going on before us. Rubinoff's love for violin and Peggy did not interfere with his appetite, he was the distinguished guest of the hotel and he ate heartily and muchly. Perhaps the hunger of love makes one hungry.

**A**S an onlooker, I thought Peggy looked young enough to be his daughter. She was blonde, very, very blonde, small features, large eyes, round face, fresh-looking and maybe fresh, pretty, very pretty, although not an unusual type in pretty blondes.

*Another time, I was lunching in a Russian restaurant, New York, and there was Rubinoff and Peggy, together with three men. Peggy arose and rapturously kissed Rubinoff good-bye. The three men exchanged glances, but they also looked as if they did not think that Peggy's kisses would be hard to take.*

Now the Message from Garcia is a \$500,000 breach of promise suit brought by Peggy Garcia against Rubinoff. That's harder to take, I imagine.

The latest news is that the suit has been withdrawn. The report that Peggy had been previously married, in 1915, upset the love applecart. Peggy told the judge she was married when she was eleven, whereupon the honorable judge remarked, "They'll soon be getting married in incubators."

**W**ELL, I am not a biologist, nor a psychologist, nor disciple of Birth Control, nor Baby Derbies; I think our Quintuplets are one of the seven wonders of this modern age, in fact all ages, but there may be something to being married in the incubator womb, when twins, male and female, are born.

*There is a legend which relates that Cain and Abel were born with twin sisters, Cain was one of a twin, Abel born of triplets. Cain slew Abel for love of one of Abel's twin sisters. We read of the progeny of Cain, but if he did not marry his twin sister, whom did he marry, there were no other women, but Eve?*

*After hearing about the Tennessee baby bride of nine, it is possible that Peggy Garcia was married at eleven. I had a little puppy, six weeks old, an Irish terrier who acted as if he wanted to get married. I took him out in the garden and showed him several specimens of fine trees, that took his mind off marriage for a while.*

**W**HILE we are gossiping, has anyone heard the last report on Ariel and Caliban. Elaine was asking for \$2,525 a month temporary alimony, a case of BARRIEMORE. Barrymore filed a petition in bankruptcy, which rhymes with Poe's poem, "Never more, never more".

Fanny Brice, in a recent press interview, at Chicago, gave out ten attributes which tend to make the "perfect husband". One of the attributes, "he should wear old-fashioned underwear". Billy Rose, theatrical producer, and seven-year old husband of Fanny, not the incubator kind, but married seven years to Fanny, liked all the attributes but the old-fashioned underwear, which he termed, "an outrageous lie".

In order to make peace in the family, may I suggest to Billy that Fanny may be talking of those combination suits, you know in "Union there is strength".

Now let me see what kind of other old fashioned underwear have I seen? Perhaps I had better not go into that, husbands are so particular, that their wives get back the right underwear from the laundry, although some stepping-out husbands have come back with a little "step-in" — just a practical joke played on the stepper by the boss.

**R**KO-RADIO has sent me an astrological horoscope, as part of the clever exploitation on the David L. Loew production, "When's Your Birthday?" starring Joe E. Brown.

My sign is Aries, March 21st, to April 19th. The

(Continued on Page 5)



# Australian Film Digest

by LEON STONE

## "ORPHAN OF THE WILDERNESS"

Cinesound

FROM the story by Australian authoress, Dorothy Cottrell, now resident in America; it appeared in the "Cosmopolitan Magazine". The orphan is "Chut", a kangaroo, whose mother is shot when he is a baby. The early scenes of his young 'roohood make a most beautiful sequence easily comparable to those in "Sequoia". Chut wanders through a lovely wildwood amid ferns and flowers, by tinkling streams, in company with a mob of his own kin, a koala or native bear, an emu which wards him off its young, a huge carpet-snake which he investigates at close quarters, a dingo or native-dog, and other beasts and birds.

Brian Abbot and his mother adopt Chut and bring him up with other pets. He learns to box, and when a station-hand torments him, he gets tough and tears at him with his powerful hind toe-nails. To save his pet from the men's red wrath, Brian gives him over to a circus-owner to take away. Incidentally an equestrienne in the circus is Gwen Munro, another orphan and pretty friend of the Hentons. Shorty McGee, circus-owner, trains the animal to such excellence that he is able to cash in on outstanding b.o. receipts. But his methods are brutal and once again Chut turns on his tormentor, tears him savagely and makes for the open.

Following and final sequences depict Chut fleeing for his life and the whole countryside up and after the "dangerous" beast. Suspense is well worked up, thrills are frequent, comic incidents numerous and the whole closes in with a terrific clash between the opposing forces of Chut's friends and his enemies, roughly about twenty or thirty on each side.

Stockwhips are used to drag men from their saddles, experts making a deadly weapon of it, and the field after the battle is strewn with human wreckage. This is one of the best collective fights we have ever seen. It is a live film throughout with natural acting on the part of the romantic leads, and the mother, and neat strong character work by Harry Abdy, circus man, who in real life is the actual owner of Chut and a remarkable trainer and lover of animals.

"Orphan of the Wilderness" should appeal to any audience in any land on account of the universal attractiveness of animal actors, quite apart from its production values which are all of a good standard measured up to other pix of its kind.

\* \* \*

## RAY PRESENTS

(Continued from Page 4)

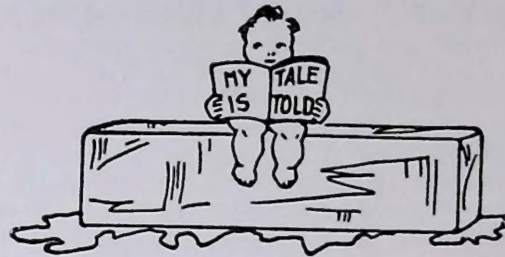
horoscope of my sign reads, "You, being born under this sign of the Zodiac, are progressive, fraternal, humane, inventive, intellectual, tolerant, scientific, independent, persevering, and dependable — but a sucker for film salesmen born under the signs of Sagittarius, Capricorn, Virgo, Leo, Taurus.

"Good-natured but misguided children of this sign are especially apt to become motion picture exhibitors; and when they entertain this idea of making an easy living, there is nothing much to be done about it. However, they are more successful as lighthouse keepers, base drummers in bands, and tacker-uppers of 'no smoking' signs in filling stations.

"Believing in Santa Claus, you are convinced that the softest way to make a cool million is to exhibit 'sensations' hot from Hollywood. For best booking deals, manoeuvre exchange managers in position between Pluto, Leo and Cancer, with Venus directly in front."

II SHOWED this horoscope to an exhibitor, you see I'm only a Film Editor, it was his horoscope also, and he said, "If Joey Brown means that I should manoeuvre a cancer, I say Phooey, a cancer is worth a Krenk! Venus in front that's good and Leo the Lion that's good! But it takes some manoeuvring! "The horoscope advises that I should give the Exchange manager, Pluto; Pluto is Hell, and Leo, the Lion, with Venus in front of me!

"Dear Joey Brown, I'm a married man, my wife is Rosie, the cashier, she says she wishes you not to give me Venus in front, she would like 'When's Your Birthday?' on the front, and if you can fix it to have Leo the Lion between me and that Krenk, Cancer, you can give Pluto to the Dictators of Europe, they like to raise Hell! For me, I believe in signs, like 'Stepping Toes' — with Fred Astaire and Ginger Rogers; Lily Pons in 'That Girl From Paris', I sign right on the dotted line. Please God by you RKO-Radio, maker of Horoscopes, Happy Birthday, Joey."



Gwen Munro, feminine star of Cinesound's (Australia) "Orphan of the Wilderness", and "Chut", hero of the film.

**Russian Made Film, Chinese Language, Baffles Ontario Censor Board**



# DIGEST REVIEWS AND PREVIEWS

## "GREEN LIGHT"

Warner Bros. First National



"Jay L."

**L**LOYD C. DOUGLAS, former minister and now author of a trio of best-sellers, one of which, "The Magnificent Obsession", a picture which has already made screen history, once more has given the screen a story, packed to the hilt with poignant drama and intelligent philosophy, while Warner Bros. have added a cast to warm the cockles of an exhibitor's heart, besides giving the film the lavish and distinctive production the plot merits.

At the very beginning of this short treatise, this reviewer would like to say that his vote will go for "Green Light" in any list of the "Ten Best" of this season. The picture is one of the finest examples of the cinematographic art, and is a tribute to the brilliance of all associated with its production.

"**G**REEN LIGHT" has many notable features; one perhaps that will particularly attract the public, will be the prospect of seeing the handsome Irishman, Errol Flynn, in mufti for the first time. As Dr. Newell Paige, surgeon and later scientist, Flynn discards the trappings of "Captain Blood" and "Light Brigade" to don the white smock of his profession, and those sturdy tweeds that women love. Flynn proves conclusively his great ability as an actor in this production, casting aside all those cynics who suggested that sans ship, sword or horse, Flynn could not act. Errol Flynn as Paige gives a performance that simply abounds with versatility and general acting sense.

**S**IR CEDRIC HARDWICKE, who has been playing Toronto this past week in the stage production, "The Amazing Doctor Clitterhouse", contributes one of the finest performances ever given, as the crippled philosopher, Dean Harcourt. Any doubts that anyone might have to Sir Cedric's brilliance as an actor, can be answered by the fact that he is the youngest man ever to be knighted for his work as an actor. He was given this honor by His Late Majesty, George V, in recognition for his magnificent work on the English stage. It is worth the price of admission just to see this famous actor portray the Dean.

The feminine honors are divided equally between Anita Louise, gorgeous blonde star of "Midsummer Night's Dream", and Margaret Lindsay, whose dark beauty makes an excellent contrast to the fair Miss Louise. Both girls do fine work, with perhaps Miss Lindsay winning by a shade, due to the fact that she has a more difficult task to perform.

Others in the supporting cast include Walter Abel as Flynn's scientist friend, Henry O'Neill as the surgeon for whom Flynn sacrifices his own career, Spring Byington as Anita Louise's mother, and many others.

Frank Borzage deserves a special vote of appreciation for his fine direction.

**T**HE PLOT deals with a certain clergyman, Dean Harcourt, whose simple philosophies and understanding of the problems of others, shape the lives of countless persons. When Mrs. Dexter dies on the operating table, due to the carelessness of Dr. Endicott, Dr. Newell Paige, Endicott's assistant, shoulders the blame, so that no aspersions could be cast upon his superior and benefactor. Frances Ogilvie, dark-eyed nurse, in love with Doctor Paige, is determined to disclose the truth of the affair, but first seeks advice from Dean Harcourt, one of whose disciples was the dead woman. The Dean convinces her that it would be wrong to speak, and while at the Dean's, Frances meets Phyllis, Mrs. Dexter's daughter, who has come back from Europe with a violent hatred in her heart for Dr. Paige, whom she believes responsible for her mother's death.

Through Frances, Dr. Paige and Phyllis meet, and the two fall in love on sight. Phyllis, however, learns Paige's identity, and gives him a tongue-lashing that sends him away to the Rocky Mountains, where he joins his friend, Dr. Stafford, in the search for a vaccine against spotted fever. Phyllis, in the meantime learns the truth of the Dexter affair, and filled with remorse, endeavours to contact Paige, to apologize. By the time she reaches him, Paige has injected into his blood the deadly spotted-fever virus, in order to test a vaccine he and Stafford have concocted. For hours Phyllis, Frances, Endicott and Stafford watch by the bed of the sick man, as the fever mounts and mounts, until finally either he, or the fever must break. Naturally, it is the fever, and the lovers are reunited.

**I**T is impossible in the brief synopsis given above, to describe all the dramatic intensity that permeates the story, or the brilliant scenes with Dean Harcourt, or the heroic self-sacrifice of Frances Ogilvie who gives up the man she loves, to the woman he loves. All this is impossible to show, but it is all in the picture, "Green Light", and add them all together and you get the same answer always, a Quality Picture, and one that should prove a "natural" at the box-offices of the world. The picture has so much genuine appeal, plus a serious and dignified theme, that your public will feel that they have seen a great deal more than just a moving picture.

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## PERSONAL MUSINGS

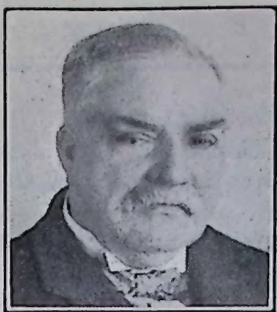
**L**OEWS, Toronto, this past week ran a Revival Week, with two big features of a former day, "Dancing Lady", starring Joan Crawford and Clark Gable; and "The Big House", with Wallace Beery, Robert Montgomery and Chester Morris. From what I could see of the lines outside the box-office, this innovation met with popular approval from the public. The two features were M-G-M smash hits, when they were first released, and apparently the public was anxious to see them again. "Dancing Lady" contained an added treat for fans, in the presence among the supporting cast of Fred Astaire, this was his first screen appearance, and Nelson Eddy, now also a big star.

(Continued on Page 7)

**"Michael Strogoff" Former Silent Hit, Becomes Talkie Sensation for RKO Radio**



## Conklin In Winnipeg



J. J. Conklin

Mr. Hall was in Winnipeg, Feb. 8, on his way to the Pacific Coast, impatient to sail back to Papeete and work. For eight months he has been on this continent. He can't settle down to work here.

Legendary lassitude of the tropics?

Mr. Hall never felt it and his partner, Nordhoff, takes time off from writing to climb the most difficult peaks of Tahiti.

How does this Hall-Nordhoff combination, one of the most famous teams of modern literature, work?

"Well," answers Mr. Hall, "you see, we have both much the same outlook on life, seem to see things in about the same light.

"We do a lot of talking first — hit on the subject, discuss the plot. When we have the story well in mind we go to work. It develops and we do about 50-50 on the work on the book. Nordhoff does most of the sea stuff — he knows it.

"I can't remember without looking at a copy just how we divided up 'Pitcairn Island' but it worked out that we did alternate bits. The big fight? Well, we both had a hand in parts of that. That bit where they chased the crazy sailor across the island? That was mine.

Slender, brown-eyed, wearing a close-clipped moustache, Mr. Hall does not look the 50 years he owned to—that despite a touch of grey in his black hair. Incidentally, his writing partner is the same age.

With him and ready to sail with, is his wife, a charming brunette whose conversation carries a telltale French accent.

Then there is Nancy, a daughter, who announces proudly that she is six and a half and, in the same breadth, demands to be taken out to play in the snow. Snow is a novelty to Nancy and her mother. This trip is the first time either of them has seen it. Nancy will tell you that she left her brother, 10, at school in California.

"Don't write about my dad until after the ship sails, then he won't have a lot of people looking for him," she gravely instructed *The Daily Mail*.

With the Halls, also Tahiti-bound, are Mrs. W. W. Atwater, going back after a holiday on this continent, and W. Alister Macdonald, an artist who illustrated Mr. Hall's book, "The Tale of a Shipwreck". If you read it in magazine form it was "From Men to Mun".

The Hall-Nordhoff "Hurricane" is to be filmed this year. The company will start on it in Samoa, probably in March.

A new book is germinating in the minds of Hall and Nordhoff. Unless they change their minds, it is going to be about the convict days in New South Wales — 1798-1815.

\* \* \*

POPULAR screen productions are being held over for another week at all the first run moving picture theatres in Winnipeg. At the Metropolitan, "After the Thin Man", starring William Powell and Myrna Loy and in every way a worthy successor to the original "Thin Man", drew such business this week that it merits a hold over and, consequently, will continue to delight patrons of that theatre until next Friday.

The same success has attended the Bobby Breen picture, "Rainbow on the River" at the Lyceum where little Bobby and his remarkable voice are proving stellar magnets. This picture, too, will be held for another week.

The new picture is "Camille", at the Capitol, with the great Garbo in the name part, and Robert Taylor, the screen's wonder boy, as Armand. Taylor's sudden rise to popularity has never been equalled in the annals of the talking picture world. Perhaps it is the inspiration which might come from playing opposite to Garbo, but whatever it is, this actor has never done as good work as his Armand in the present picture. Don't miss "Camille", it is one of the season's best, and Manager Harold Bishop is to be congratulated on giving his patrons this masterpiece of entertainment.

Commencing next Friday the Capitol bill will include "Every Sunday", a one-reel musical featuring Winnipeg's own Deanna Durbin.

\* \* \*

## DIGEST REVIEWS AND PREVIEW

(Continued from Page 6)

THE faces of Wolfe Cohen and Harry Paynter of the Warner Bros. Canadian organization are wreathed in smiles these days. The proverbial little birdie informs me that the reason for these smiles is the exceptionally fine showing "Midsummer Night's Dream" is experiencing in its subsequent runs. Running a week at the Madison, Toronto, and the Bloor, the "Dream" went way over the expected grosses, while in towns like Orillia and Picton, practically the whole population turned out to see this Shakespearean fantasy. "Fantasy?", queries the office stooge, "maybe that is why it is bringing in such fantasy grosses."

\* \* \*

IT was with the greatest sorrow that we read the other morning of the sudden passing of Sir Guy Standing, actor, sailor, diplomat and gentleman. Your reviewer had the pleasure of making Sir Guy's acquaintance during that gentleman's recent visit to Toronto, and his death is a great loss not only to the screen, but to the world as a whole. I shall always carry a pleasant memory of Sir Guy Standing, as I am sure all who ever came in contact with him, will do.

\* \* \*

BOB EVES, the Errol Flynn of the Eglinton Theatre, informs me that the beforementioned Cinema Palace was awarded the Bronze Medal, third prize, in the biennial exhibition of Canadian Architecture being held at the Toronto Art Gallery this month. A photograph of the auditorium was responsible for the award. Kaplan and Sprachman were the architects.

"Pay L."

**"Three Smart Girls" London Premiere, Patronage H.R.H. Princess Alice, Countess of Athlone, Marchioness of Titchfield, Day Nursery Charity.**



# RADIO FILM DIGEST

by JAMES LEWIS SMITH

**J**EAN SABLON, the Bing Crosby of France, whom the National Broadcasting Company has just imported for a series of network broadcasts, made his first radio appearance in America, Thursday night, as a guest of Rudy Vallee on the Royal Gellatin Hour, and was received with great enthusiasm by the studio audience.

Long a favorite of continental night clubs, musical comedies and radio programs, Sablon has been described as a "sophisticated Bing Crosby", intimating it seems that "Our Bing" is untouched by the curse of the ages, sophistication. Sablon's vocalizations are distinguished for their sauvity and polish as well as for their Parisian vivacity and charm. His fame as a singer has won for him roles in Paris and London musical successes with such celebrities as Beatrice Lillie, Mistinguette, Charles Boyer and the popular English comedian, Nelson Keyes.

Sablon's appearance on the Magic Key of RCA last Spring from Paris, paved the way for his U.S. entry as a regular network feature. The enthusiastic reports of tourists returning from France, who had heard him in the music halls of Paris, also convinced the moguls at NBC that they were missing a good bet by not signing him up. Sablon sings in English as well as French.

\* \* \*

**P**ROBING deep into the legal tomes of the nation, Charles Martin, dynamic young radio writer and director, has uncovered a source of material for his new CBS series of radio thrillers, "Circumstantial Evidence", which he believes hitherto unapproached in its potentialities for colorful drama.

"Circumstantial Evidence" is a weekly ten-minute dramatization of famous cases wherein innocent persons have been convicted, sentenced, and saved through last minute interception of justice after admission of new evidence. In all possible instances, the principal in each case dramatized will appear in person at the microphone, and in all cases someone close to the case will talk.

The Martin sketch is a feature of the new program series sponsored by the makers of Philip Morris cigarettes, which headlines Johnny, the Philip Morris call-boy, Russ Morgan and his Orchestra, Phil Duey, baritone, and a mixed vocal ensemble.

\* \* \*

**A**NOTHER dramatic program that has particularly caught this columnist's fancy is the Campana "Grand Hotel" program, heard every Sunday afternoon from 3.30 to 4.30 EST over the NBC-Red Network. An excellent play is presented each week with the leading roles filled by Anne Seymour and Lester Tremayne, two players who register particularly fine over the air.

The play we caught two weeks ago, "Love Insurance" convinced us that this program should certainly be added to our list of "musts".

Tremayne plays the male leads with skill and adeptness, and if he should photograph as well as he registers over the ether waves, there should be a great screen future ahead for him. You may recall that Don Ameche, one of 20th Century-Fox's most promising young stars, was originally star of a radio dramatic program, "The First Nighter", curiously enough sponsored by the same firm as "Grand Hotel".

\* \* \*

**A**LTHOUGH they are both frequent visitors to "Hollywood Hotel", Barbara Stanwyck and Joel McCrea made their first appearance together on the program last evening in a preview of their new picture, "Internes Can't Take Money", a Paramount picture.

Miss Stanwyck's most recent performance was in a microphonic preview of her current RKO Radio success, "The Plough and Stars". Previous vehicles were "Annie Oakley" (Paramount), "The Bride Walks Out" (RKO Radio) and "His Brother's Wife" (Metro-Goldwyn-Mayer).

McCrea has been heard in "Barbary Coast" (Goldwyn-U.A.), "These Three" (Goldwyn-U.A.) and "Adventure in Manhattan" (Columbia).

Fred MacMurray as usual served as master-of-ceremonies, with Frances Langford, Anne Jamison, Igor Gorin and Raymond Paige's orchestra prominently spotlighted.

\* \* \*

**J**ACK BENNY and Ben Bernie, both of whom have a grievance against Fred Allen, will hold a mutual consolation conference on Tuesday, March 2, when Jack appears as a guest on the Old Maestro's American Can Company broadcast over the NBC-Blue Network at 9.00 P.M., EST.

Benny is made because Allen said he couldn't play "The Bee" on the violin at the age of ten. Bernie is burned up because Allen hinted he got that way by dropping out of a piano without a "chute".

The burnt Bernie is giving Benny some secret lessons on the bass fiddle to get revenge on Allen.

Benny's appearance acknowledges a visit Bernie made on the Jell-O program on February 14.



Anita Louise,  
lovely star of  
Warner Bros.  
"Midsummer  
Night's Dream"  
and  
"Green Light".

**G-B Board Declare Dividend on Preferred Shares. Voting Five to Four by Directorate, Maxwell in Opposition.**



# BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury  
London Correspondent)

ON his return from America, Mr. Isidore Ostrer, tycoon of Gaumont British, was asked for a forecast regarding the British Film Industry and the future of G.B. Mogul Ostrer answered: "G-B will not continue in production unless steps are taken." Then he proceeded to outline the necessary steps. The interviewer commented that the whole attitude was rather gloomy. Said Mr. Ostrer: "I am not gloomy, I am realistic."

As a matter of fact, Mr. Ostrer's trouble seems to be that he is not realistic enough. He attacks the Quota Act because, so he says, it has failed in its original intention. It started out as a Government step to nourish the Industry not only as a source of employment but also as "first-class cultural propaganda". It has failed, says Mr. Ostrer, to do either — it has merely forced American companies to make pictures in England, and it has encouraged inexperienced people to make cheap 'quickies'. In other words, foreign capital has taken control of the British films on the one hand, and quality has suffered on the other. Well, what does Mr. Ostrer expect? In the first place, you can't build up an amusement business on the basis of cultural propaganda. If you start out with that in view you are headed unequivocally for a fall. Entertainment should be and is the keynote in the show business, not culture — (though culture can and does find a place as one of the attributes of the good motion picture of today). Secondly, the Quota Act can never be more or less than a thinly veiled form of protective tariff. As such it can only be expected to give home products a *partial* shelter. It would be economic suicide to attempt a form of protection which would completely outlaw foreign products of high quality.

Mr. Ostrer's remedy seems to me to be just as lacking in a realistic approach to the facts as is his diagnosis. What he suggests is this. A 'World market' is essential for the future of the British Film Industry (I seem to have heard this said before). If we cannot win a world market by merit, we must take it by force. The American companies take five or six million pounds yearly out of England, let us compel them to accept British films to the tune of, let us say, twenty-five per cent of this gross. At all events, continues Mr. Ostrer, the American public really like English pictures — only the big producing companies over there are maliciously rejecting the English product to protect their own interests.

I am afraid that Mr. Ostrer sounds very much like so many other unsuccessful merchandisers — when they find a general lack of interest in their product, they throw up their hands and cry out "It's a Combine! It's a Combine!" No, Mr. Ostrer, that's not being realistic — that's just being plain romantic. If America wanted your pictures you would have no trouble selling them. Quality always tells. Look for a moment at the British Motor Industry — the same problem of an American invasion had to be faced here and a not unlike kind of protection was evolved. The Industry is now one of the most prosperous in England. Why? Why does America make only two percent of the cars sold annually in Great Britain? Purely because the English Motor manufacturers are selling quality merchandise designed to appeal to the English public. I repeat — Sell the home market first, Mr. Ostrer, when you give the English what they want in film fare, then you can say, and only then, — O.K. America!

JULIUS HAGEN'S recently revealed sad, sad story backs up what I have just said. Mr. Hagen claims that when he was producing pictures for the home market, he made a profit. It was when he tried to hit at a nebulous "World Market", that he started to lose money. Said Mr. Hagen: "I got caught — hook, line and sinker".

I am afraid however that Mr. Hagen's alibi doesn't quite hold water. It is true, I think, that the majority of Twickenham productions were aimed at the home market and could not even make the grade here. It was just recently that Hagen turned to the really big-money pictures — "Broken Blossoms" and "Spy of Napoleon" probably cost between sixty and eighty thousand pounds each, but Twickenham had already failed before these films had been generally released, so Mr. Hagen can hardly place the blame on them. I think the following figures can well speak for themselves — remember that each of these pictures booked to an average of 1,500 theatres — the bookings were good enough but the pictures just didn't click with the English public.

|                                                        | Cost      | Returns   |
|--------------------------------------------------------|-----------|-----------|
| "Scrooge" .....                                        | \$220,000 | \$165,000 |
| "The Private Secretary" .....                          | 150,000   | 125,000   |
| "The Last Journey" .....                               | 135,000   | 130,000   |
| "A Fire Has Been Arranged" .....                       | 145,000   | 90,000    |
| "She Shall Have Music" .....                           | 240,000   | 300,000   |
| (\$66,000 to Jack Hylton leaving a gross of \$234,000) |           |           |
| "In The Soup" .....                                    | 160,000   | 100,000   |

In short, there was a loss of \$206,000 on an investment of \$1,050,000. The ridiculous thing about this whole business is, and I have this on irrefutable authority, that while Twickenham was throwing away money on unproductive artists and inexperienced directors, the Sect. Treas. of the company was running around the Distributing Offices cutting five shillings off a clerk's salary, half a crown off an office boy's . . . the old story of penny wise pound foolish.

No, Mr. Ostrer, I don't think you are realistic. Maybe it would be a good thing if you and the rest of the leaders of the British Film Industry got around to *really* facing the facts.

\* \* \*

ALL is not gloomy over here however. Union Cinemas Ltd., one of the four big circuits, just gave out its financial statement which shows a gross of \$2,086,325 and a net of \$1,351,325. Not at all bad.

\* \* \*

I UNDERSTAND that Gracie Fields has finally signed the oft-rumoured contract with 20th Century-Fox. Let us hope that her new associates will give Gracie some real stories for a change. Undoubtedly this great comedian has had some pretty bad vehicles so far. According to Mr. Joseph Schenck, Gracie's first production is to be made in London and her second in Hollywood — however most of her work will probably be confined to England. By the way, Gracie's present picture, "The Show Goes On" which is now being shot at Ealing has a "Queen Mary" set. This includes reproductions of the boat deck and a section of the interior with some actual furniture provided by courtesy of the Cunard White Star Line.

\* \* \*

**"Midnight with Stars" Gala Coronation Night, Empire Theatre,  
Leicester Square, May 6th.**



# WASHINGTON FILM DIGEST

*Special to The Canadian Moving Picture Digest*  
By George W. McIntosh, Columbia Trade  
Press Staff Correspondent

WASHINGTON, D. C., Feb. 23—(CTP)

**C**APITOL HILL, this week became the focal point for the eyes and ears of the Film and Radio Industries as leading representatives of stage, screen and the air appeared in testimony both for and against the controversial Dickstein Alien Actors bill, which is now being heard before the House Immigration Committee. The Motion Picture Industry represented chiefly by Gabriel Hess, New York Attorney for the Motion Picture Producers and Distributors of America, Joseph Seidelman, General Foreign Manager of Columbia, and Jean Hersholt, Character Actor, formed the main bloc of opposition to the proposal.

In stating his case before the Committee, Gabriel Hess declared that of a total of 534 players under contract to the eight largest studios, only 61 were in the United States of America under visa. Hess presented figures to show that these studios employ 19,015 persons exclusive of extras.

"Enactment of this measure would seriously hurt the business of American film companies abroad," Hess stated. "For at the present time from 30 to 40 percent of their total gross revenue is derived from foreign countries."

"Not only would producers lose players who have large followings abroad, but increased restrictive measures by foreign governments against the American Motion Picture Industry would be given encouragement, and retaliatory measures by such governments might well be expected," Hess declared.

Attacking the proposed measure from another front Joseph Seidelman told the committee that the motion picture public throughout the world is constantly demanding new faces and that it was a well known fact that the very life of the industry depends on the development of new and glamorous personalities on the screen.

Like Hess, Seidelman laid particular emphasis upon the possible results should the proposed measure be passed.

"Many foreign countries have consistently tried to displace American Film producers from their predominant position in the motion picture field," Seidelman continued. "Attempts have been and are today being made to establish legislative barriers against the importation of American films."

"Despite these harassing and destructive efforts," The Columbia representative stated, "We have succeeded in holding foreign markets by quality of product and perseverance."

"By placing a ban against artists important or unimportant, from nations friendly or unfriendly indiscriminately, American motion pictures will surely be the first to feel the axe of retaliation," he said.

Seidelman made clear to the Committee and particularly Chairman Dickstein that there was in his opinion no discrimination in any country in the world against the employment of American artists. On the contrary, he thought American artists are eagerly sought after to help build up local industry in foreign countries, and Hollywood artists are being flooded continuously with very flattering offers from English, Italian and other motion picture producing countries.

"To close the screens of America to a few individuals from foreign lands would remove from the American motion picture that international flavor and scope which it requires in order to retain world markets," he said.

Describing himself as a Character Actor, and representing the actual side of the motion picture actor himself, Jean Hersholt, prominent for his portrayal of the Country Doctor who brought Canada's famous Dionne Quintuplets into the world, appeared in opposition to the proposed legislation.

"Whatever prominence I may hold as a character actor," Hersholt told the Committee, "I owe to the American Motion Picture Industry, for I myself am of Scandinavian birth."

Hersholt explained that pictures he had played in had increased considerably the number of exhibitions in his native land.

Appearing in support of the proposed measure was Frank Gilmore, president of the Actors Equity Association.

"The quota feature of the proposed bill presents difficulties," Gilmore said, "This restriction would appear to bar whole companies from playing in this country. Ninety percent of the actors in Canada at the present time are Americans, and that very valuable market should not be hampered in any way. Together with this the market in London is also good. There are large numbers of American Actors in the British Capital at the present time."

The hearings are to continue this week beginning Wednesday, but it is not expected that they will go beyond the 25th.

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**L**EADERS high in the Motion Picture field joined this week in paying sincere tribute to Harry Hunter, who has recently been promoted to General Directorship of all Paramount Interests in Australia and New Zealand.

A testimonial dinner was given at the historic Willard Hotel by the local tent of Variety Club, during which tribute speeches were paid to the new executive by Ed Kuykendall, president of the M.P.T.O.A., Joseph Unger, New York Divisional Representative for Paramount, and others.

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